ARCHITECTVRE

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ARCHITECTURAL CRITICISM.

WHEN the competition for the new buildings for the Union Theological Seminary, Allen & Collens, architects (Plates LXXIX-LXXXVIII) was won the first comments that were heard upon the winning scheme was that it was extremely simple as regards plan, and that this quality was shared by all the other placed drawings. As executed the scheme seems even simpler than its original conception. The lines of the building run almost continuous two long blocks in length, and a short one in width, and when we consider that Gothic architecture, the style chosen, is one which to be at all successful demands the utmost picturesqueness of treatment, the problem which the winners presented to themselves was difficult in the extreme. They have met this in a very simple and straightforward way, emphasizing the character of the component parts of the group, although keeping them on the same faces and at very nearly the same heights. Permitting the purpose of each building to be so apparent has in itself made the composition picturesque, and apparently the principal difficulty faced was to harmonize structures of different story heights and different fenestrations into an integral scheme. This was accomplished by a skillful treatment of the ornamental detail, which was scaled just right in its relation as part of the mass, and also of its individual section of the mass. I think that I will meet with general agreement when I say that the motives of any architectural style are very few and that it requires considerable knowledge of a style to so combine them as to produce a building with the parts so varied as not to be monotonous and still not appear to have exhausted the whole bag of tricks. Many as the motives of Gothic appear to be they resolve themselves upon analysis into a few very simple elements. The buttress takes the place of pilasters, the mullioned window of the arch and the Classic cornice does not appear at all, but is replaced with a visible roof with possibilities in the use of dormers and gables. Oriel windows, a feature of most collegiate Gothic work in this country, have here been almost entirely omitted, yet with the few elements which enter into this composition it is rich in details of interest; and as a whole, as can be judged from the two photographs of the interior court and the photograph of the group from the outside, presents an aspect of the most delightful intricacy and varied picturesqueness.

The facade on Broadway, near 120th Street, has exactly the same composition as the rear of the New York Public Library, that is with stack rooms below and the large hall above, and what in the New York Public Library is quite the weakest feature of the composition is here about the strongest. Whether this is due to the superior possibilities of Gothic over Classic architecture for this particular motive, or whether, as this part of the Seminary group is the most frequently seen, it has been better thought out than in the case of the library, (very distinctly the rear of the building) is not possible to determine. At any rate a comparison between the two is both interesting and suggestive and for my own part I believe that some such composition as is here illustrated could be worked out in Classic style quite as well as in Gothic, although perhaps not on the rear of a building where the height of the order was fixed by other considerations as is the case with the library.

The Theological Seminary has of necessity two facades of equal importance, that on Broadway being the most frequently seen, and on the west the more beautifully situated. Their importance has been balanced by placing the memorial tower of the library on the Broadway side, while the chapel faces Claremont Avenue. This is perhaps as well for there is an opportunity to bring the two together by the use of less decorated buildings, the dormitories and the administration group, in a way which would not otherwise be possible; yet the chapel which is undeniably one of the most delightful pieces of ecclesiastic architecture yet erected in the United States is unfortunately hidden from nine tenths of the people who pass. It is a gem, and the contractor, Edwin Outwater, has carried out the design in construction complete and substantial to its purpose in every detail. The materials are local trap rock with limestone trim; about the same in general characteristics as the trap rock and terra cotta of the College of the City of New York, but perhaps because the architects had an opportunity of seeing the earlier buildings, the combination is rather better managed. The surfacing of the dark stone is most excellent and the method of laying it exceedingly good, while the whites of the limestone have been concentrated rather than spotted as much as was the case in the College of the City of New York buildings.

The many photographs of the different portions of the building here reproduced show better than any description how interesting are its details. The use of the Guastavino type of tile vaulting is interesting as showing its possibilities in Gothic work, and the beautiful chapel vestibule with stone ribs and tiled walls is about as good a piece of vaulting as anything of its kind I have seen. The vault over the carriage entrance, although it has the familiar pointed arch of Gothic work, is more truly a Roman barrel vault than a Gothic one; yet it seems most harmonious in its composition; and the illustration of the corridor in the chapel shows a very picturesque combination of brick, tile work, and stone. The reference room in the library has a wooden ceiling, of which we see comparatively few in this country, and it is unquestionably the most effective method of covering a room. From the photographs at least the portion of the interior of the building where effect was most sought for, the memorial tower is by no means as happy as the remainder of the interiors. The vaults are not as good and the balustrade of the staircase distinctly uninteresting, while the panelling of the soffits of the staircase and galleries is over scaled. The crowning glory of the group is, however, the tower of the chapel which (though by very simple means) is beautifully enriched. The details of the crockets, the panelling of the battlements, and the treatment of the mullioned windows being especially fine.

A group of this character done by an individual has not the potential interest of a group such as one of the Oxford or Cambridge colleges executed at various times and by various men. Individuality of parts cannot be looked for as in this case, yet in the hands of capable architects it can possess a unity of purpose which a group of buildings erected in any other manner must be without, and sufficient diversity can be imparted to the different portions to make it interesting.

Princeton University has in the last fifteen years been built in much such a way as the English colleges. William A. Potter Benjamin W. Morris, Cram, Goodhue and Ferguson, Henry Hardenbergh, Parish and Schroeder, Raleigh C. Gildersleeve and Frank Miles Day have all had one or more buildings to do, the best of which are, I think, superior in interest to this Union Theological Seminary, while the college as a whole possesses a picturesque charm which this is without. Yet of the buildings erected by the architects I have mentioned, there are three or more on which great sums of money have been expended, and which for that cause must inevitably be retained for many years, distinctly below the standard set by the other buildings, and it is very doubtful if any of the architects connected with the Princeton group could have built them with such uniform success as has been obtained in the buildings of the Union Theological Seminary.

We would call the attention of the profession to some of the prominent contractors and manufacturers whose workmanship and materials have made for success of this group of buildings:

The interior finish of the Chapel was done by William F. Eastberg & Co. The organ in the Chancel was installed by the Austin Organ Company. The ornamental cement stone work and plaster ornamentation in the Memorial Hall was executed by H. W. Miller & Co. Hemlin & Smith did the plumbing and American radiators were used throughout. Pfotenhauer & Nesbit Co. furnished the brick. The hardware is of P. &. F. Corbin manufacture. The elevator in the tower was furnished by the Otis Elevator Company, and the book stacks by the Snead & Co. Iron Works.

THE design for the Oakland (Cal.) City Hall, Palmer & Hornbostel, architects (pages 134-138), is a very radical departure from the accepted type, both in the nature of the accommodations it is to furnish and also in the method of their disposal. It seems to me exceedingly likely that municipalities in the near future will perceive the advantages of concentrating the various departments under a single roof instead of scattering them about in various small buildings and some such building as the Oakland City Hall will become the standard type for municipal purposes. The functions housed are all those of a city government, comprising municipal courts, cells for the detention of prisoners, fire station, police headquarters, the various city departments, sleeping quarters for the wardens and for the fire and police departments, council chamber, mayor's offices, etc. I am told that Hornbostel's winning scheme was unique in that it was the only one submitted calling for a tall building, the lower portion of which was to cover the largest part of the area, and the upper stories a sort of tower in the center. This insures that predominance of the municipal building over those surrounding it as is not usually the case, and also gives a maximum of light and air to those portions of the building which most need it. The disposition of the various activities upon the different floors is interestingly worked out with due regard for their comparative necessities of accessibility. For example, the fire and police departments are of course upon the first story with entrances so placed as not to interfere with the general workings of the building, and to avoid, as far as possible, contact between prisoners and the general public, even the elevators for their use being separated from those of the general public. The main entrance to the building should be very impressive in actuality, and ample corridors, waiting rooms, etc., all of them readily accessible to the stairs are a feature of every story.

A brief capitulation of the various activities and the floors on which they are housed may not be uninteresting. On the first story is the fire department with room for hook and ladder, engines, etc., and the necessary offices, connected with dormitories and on the floor above; the police department with separate rooms for the different officers, detectives' rooms, interview rooms, etc., and general offices for the police department. All the offices thus far mentioned are not accessible from the main entrance, the only two rooms directly accessible from the main entrance being the reading room and the Grand Army rooms. The second story is again largely devoted to police uses with the court rooms on one side, offices for the chief of police and his records on the other. The third floor is given over to the city council and its attending offices, yet this floor, two stories above the street, is so readily accessible from the street that there seems to be no objection to its not having been placed upon either the first or second stories, which are generally considered as the principal ones. The fourth story is devoted to the assessor, the fifth to the tax collector and treasurer, the sixth to the auditor and Bureau of Warrant and Redemptions, and the logical way in which one of these comes next to the other is especially worth notice. In the seventh are the street department and the city engineer who should of course be in close connection therewith; in the eighth follow naturally enough the building department and the park department, and as the functions of the Board of Health being often times close to those of the Building Department they are located on the ninth floor with the city attorney. In the tenth floor is the Bureau of Construction and Maintenance, and in the eleventh and twelfth floors, far removed from all other activities, are the cells for the detention of prisoners. The scheme is so logical and has been made so self evident that it is astonishing it has not before been adopted, or was not adopted at this time by any other of the competing architects.

The exterior of the building is of equal excellence with the interior. They have chosen to adopt a simple dignified architectural style and it is to be hoped that it will be executed as shown in the sketches.

The first three stories which are all one habitually sees from the street show a simple pilaster treatment enclosing three stories of openings, while the tower rises from the center with a strong vertical treatment. It is possible that the omission of any pilaster treatment so as to simplify the mass of the tower might improve it. The whole is crowned with a Georgian motive which builds up well from the mass below, and will form an exceedingly interesting and decorative termination as seen from a distance.

The sections are as interesting as either the plans or elevations. The method of entrance to the council chamber as shown by them being both dignified and rational, while the manner in which the different stories are treated so as to secure the maximum of light and air where it is needed is especially worth attention. The building is as a whole one of the most interesting fruits of the competition system which has yet been brought forth and is another monument to the extraordinary ability of the man who designed it. Mr. Hornbostel has submitted drawings in competition after competition in which the problem was attacked in a manner far different from that of the remaining competitors, and sometimes at complete variance with the terms of the program, but his schemes have been so convincing that his successes have been applauded even by his disappointed competitors.

OAKLAND CITY HALL COMPETITION.

THE plans for a million dollar municipal building for the city of Oakland, Cal., are presented in this issue. The competition was awarded to Messrs Palmer & Hornbostel of New York who have received a prize of $5,000 and the commission to act as designing architects in the erection of the building. The work will be started just as soon as the detailed drawings and specifications can be prepared. The type of the building is decidedly unique and will attract favorable attention everywhere and gain for Oakland the reputation of having one of the most modern municipal buildings in the country.

The exterior design is very attractive while the interior will suit all the needs of the various city departments much better than any of the other plans submitted. The choice of the winning plans was unanimous by the members of the Board.

The structure will be of granite, reinforced by structural steel. There will be four great divisions of the building, each of the main municipal departments being on separate floors.

In their plans the architects have combined two distinct types of buildings; a monumental building for the accommodation of the Mayor's office, the Council Chamber, the City Clerk's office, and the Board of Public Works, with ample public space and other monumental accessories which tradition and association have firmly established as an essential feature of such a structure; and second, an office building for the accommodation of the other city departments which require a large clerical force, adequate working space and an abundance of light.

The cubage of the building as presented, calculated upon the basis of a 10-foot basement, is 2,471,296 cubic feet.

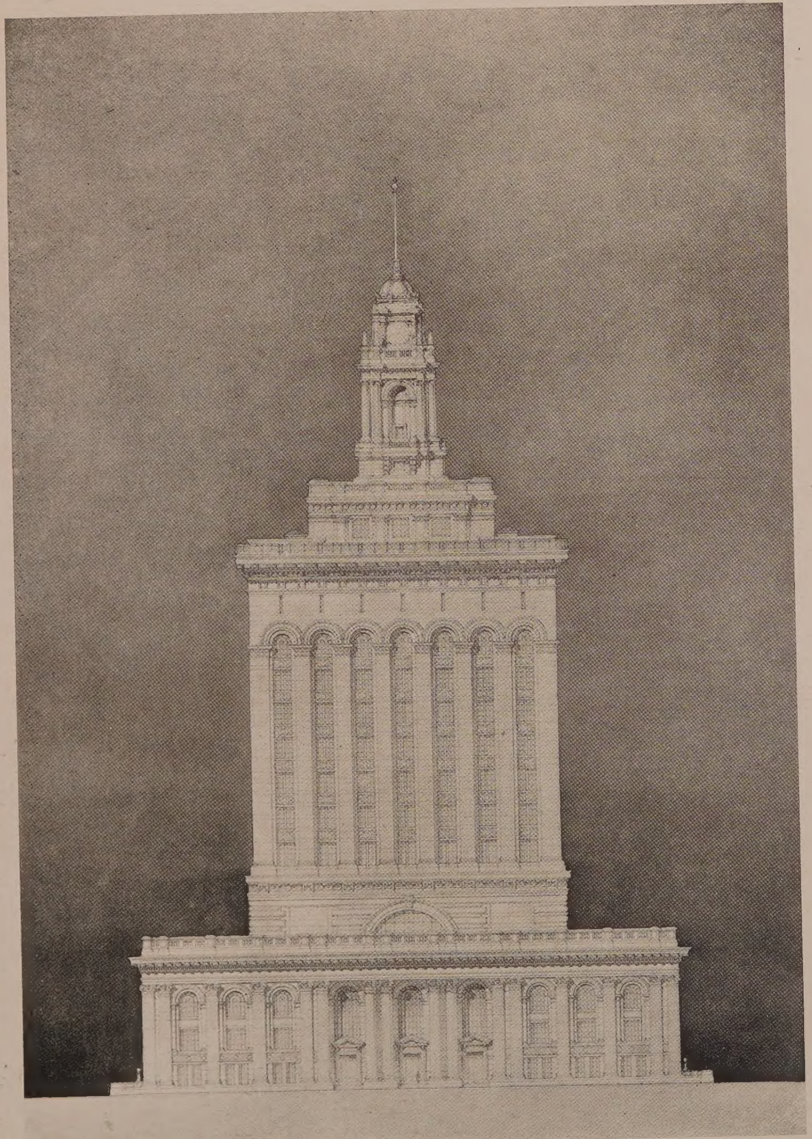
Cass Gilbert's design was such a close rival that he was awarded an honorary prize.

Those who received prizes were H. Van Buren Magonigle, of New York; Bakewell & Brown, of San Francisco; Arnold W. Brunner, of New York; Delano & Aldrich, New York; J. H. Freedlander, New York; G. W. Kelham, San Francisco; F. H. Meyer, San Francisco; Rankin, Kellogg & Crane, Philadelphia; Ward & Blohme, San Francisco, and York & Sawyer, New York.

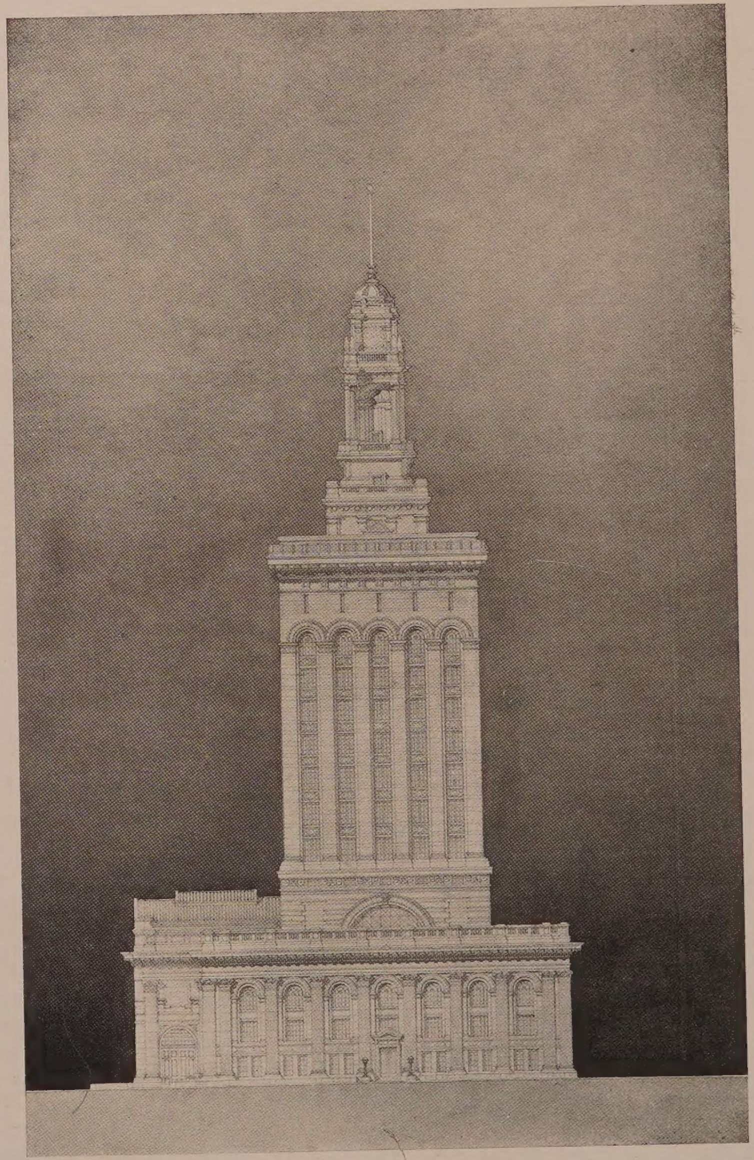
SUCCESS AND PROSPERITY.

AT the sixty-third session of the Architectural Association of England, Mr. John W. Simpson, in proposing the toast of the evening, "Success and Prosperity to the Architectural Association," remarked that, while he did so with great pleasure and esteemed it a great honor, he did so with a certain trepidation, for he understood that the giving of this particular toast was not merely an occasion for drinking and for being drunk, but for the enunciation of such obiter dicta as the dinner might inspire in the proposer. He did not propose to inflict upon those present any statistical retrospect of affairs; they all knew the glorious past of the Association, and they were all assured of its still more glorious future. It was well to be frank. He wanted to say a word that night for the Philistine. He thought they were all getting too "arty"—they would mark that he did not use the word "artistic." The official paper of the A. A. was decorated with a dainty device showing two strong men in what were technically called "shorts." He assumed them to be the president and Mr. Alan Potter doing a great double-tressle act. Beside them were the inspiriting if somewhat incoherent words, "Design with beauty; build in truth," a motto which very neatly indicated the two great processes of all creative art, the conception (design) and the execution (building), their ultimate purpose being even more happily crystallized in the device of the Royal Institute of British Architects: "Usui civium, decori urbium." So they

(*Continued page 145*)



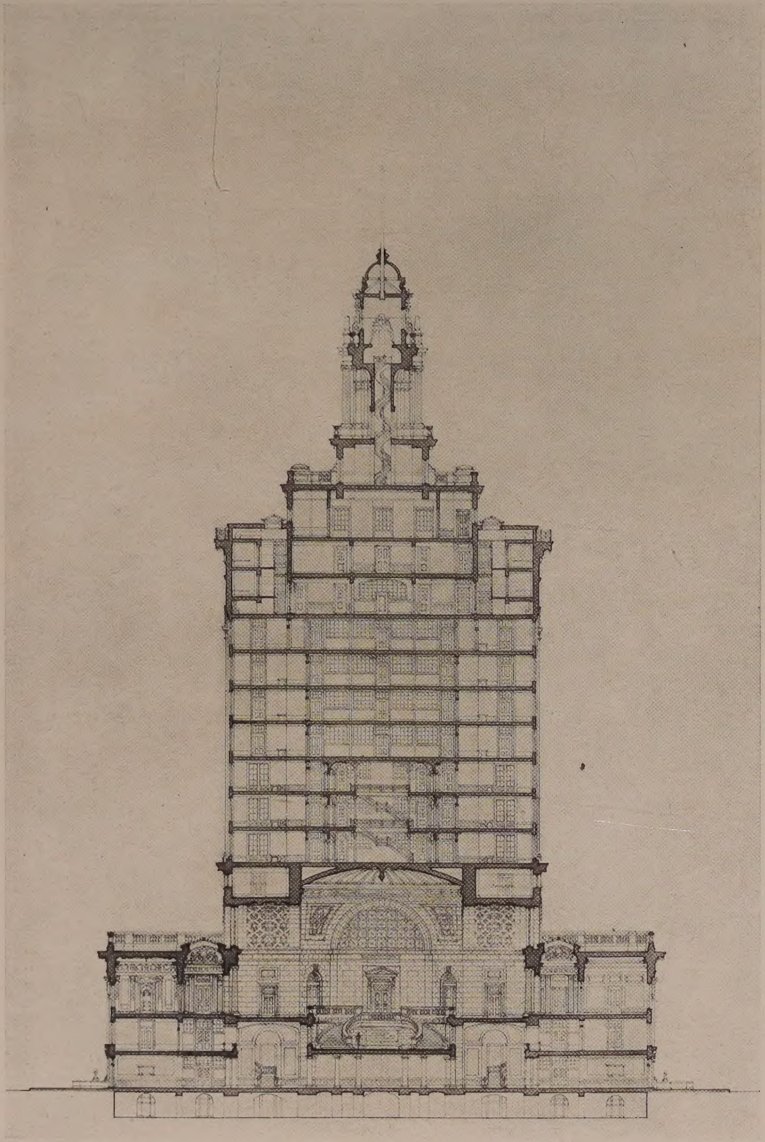
Washington St. Elevation.



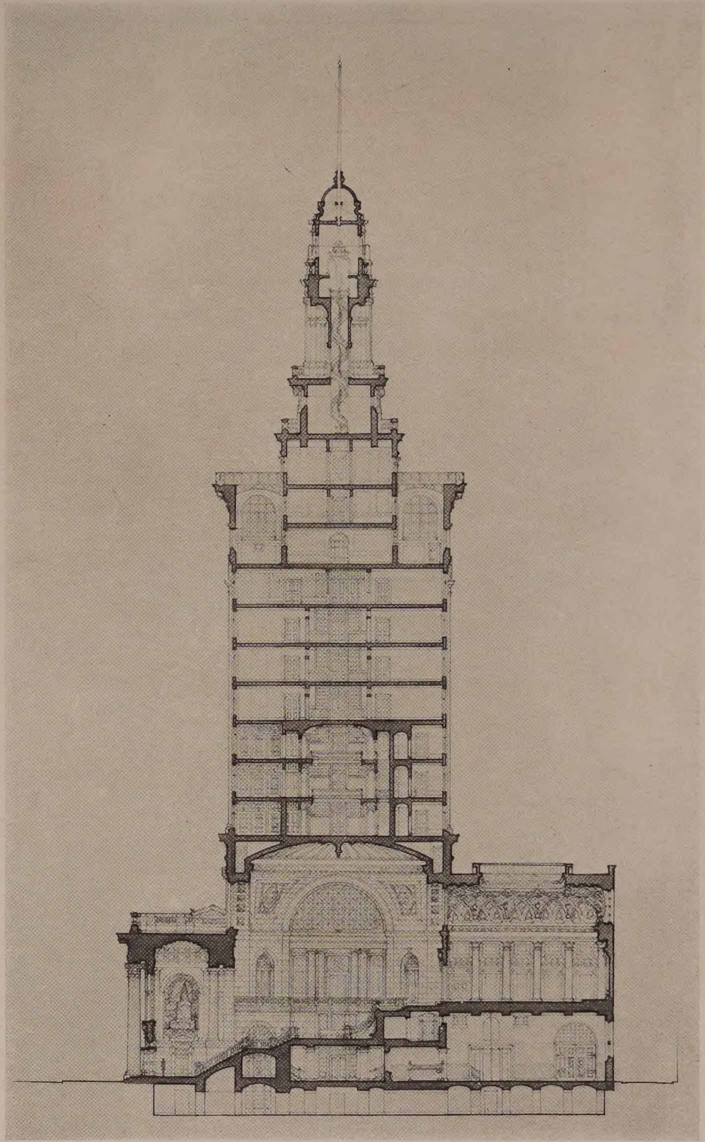
Fourteenth St. Elevation.

ACCEPTED COMPETITIVE DESIGN, OAKLAND (CAL.) CITY HALL

Palmer & Hornbostel, Architects.



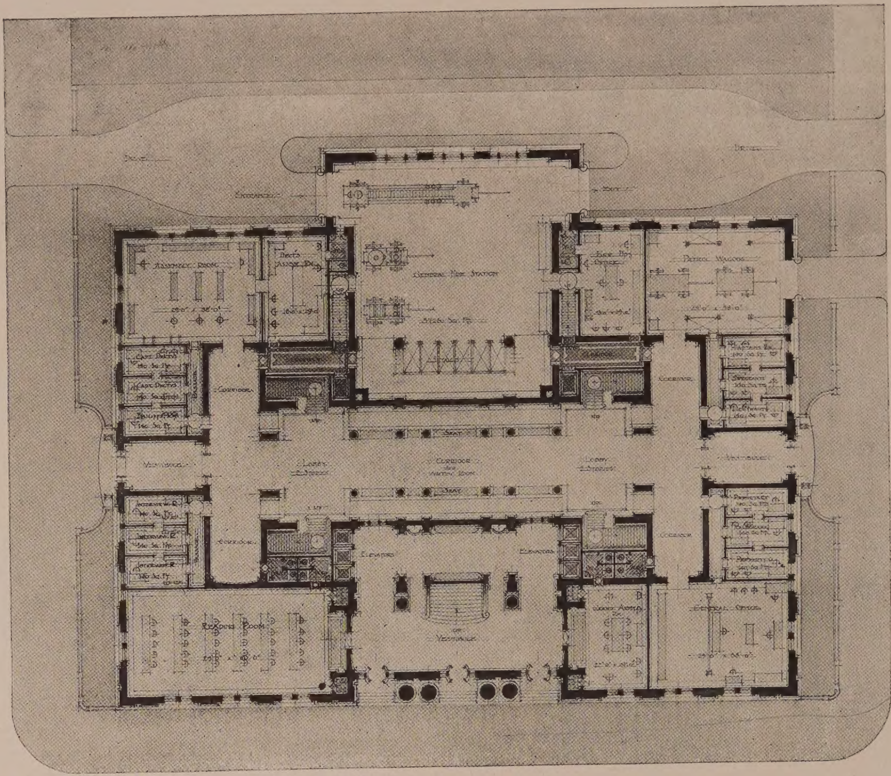
Longitudinal Section.



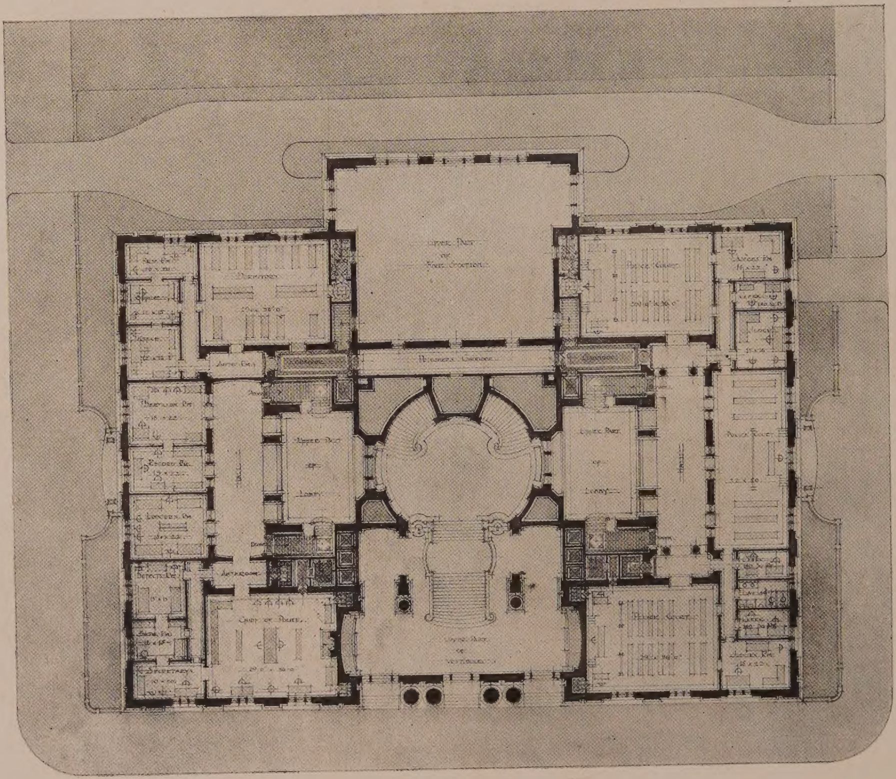
Transverse Section.

ACCEPTED COMPETITIVE DESIGN, OAKLAND (CAL.) CITY HALL.

Palmer & Hornbostel, Architects.

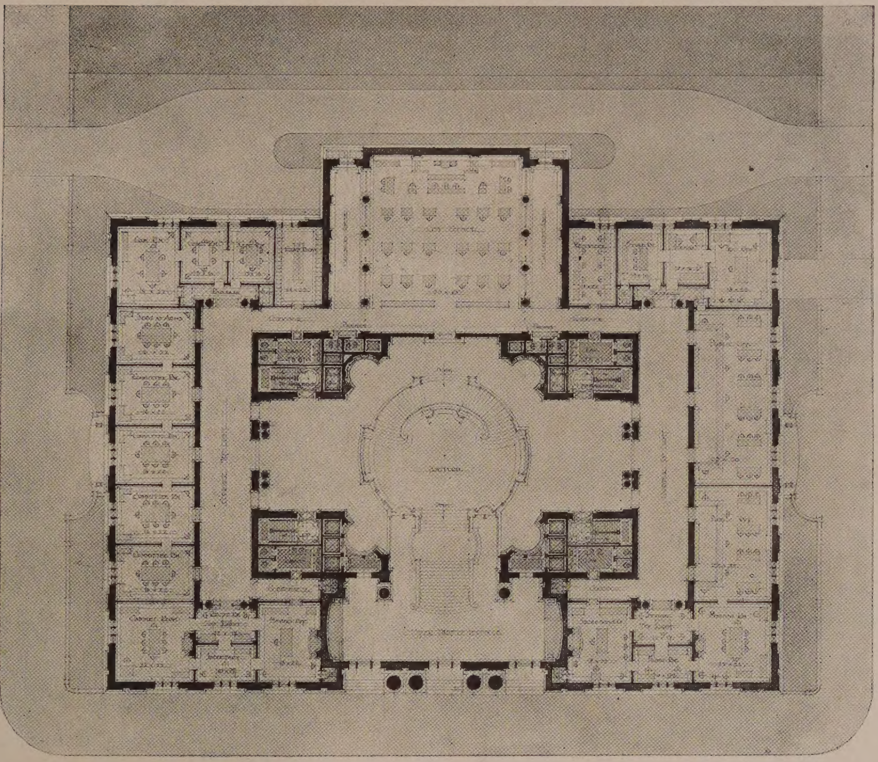


Ground Floor Plan.

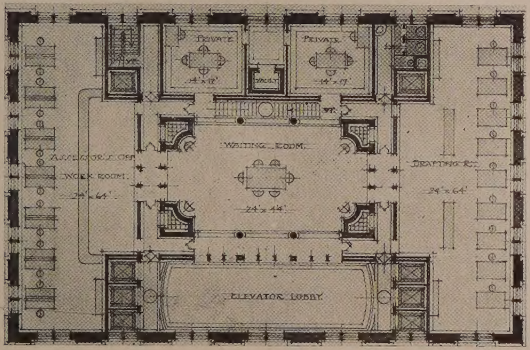


Second Floor Plan.

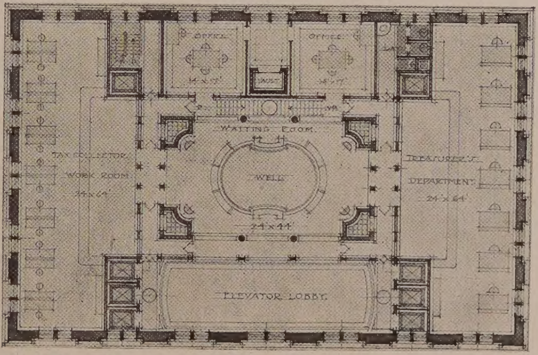
ACCEPTED COMPETITIVE DESIGN, OAKLAND (CAL.) CITY HALL. Palmer & Hornbostel, Architects.



Third Floor Plan.

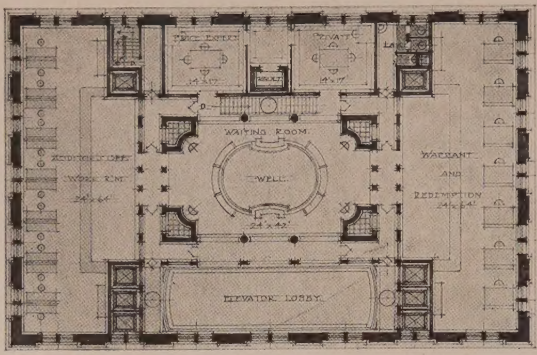


Fourth Floor Plan.

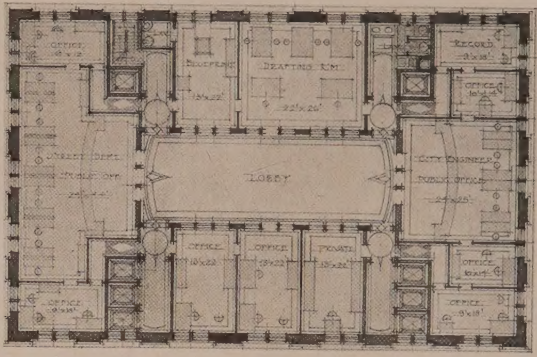


Fifth Floor Plan.

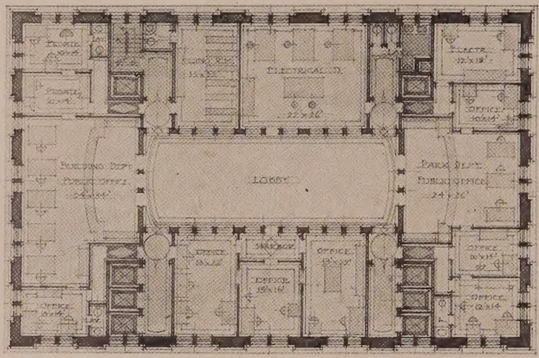
ACCEPTED COMPETITIVE DESIGN, OAKLAND (CAL.) CITY HALL. Palmer & Hornbostel, Architects.



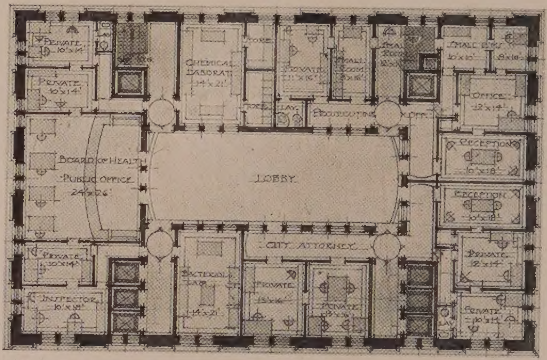
Sixth Floor Plan.



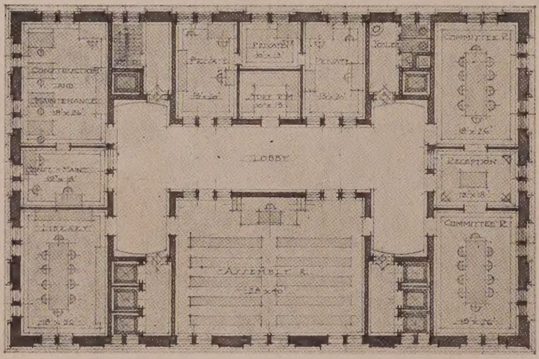
Seventh Floor Plan.



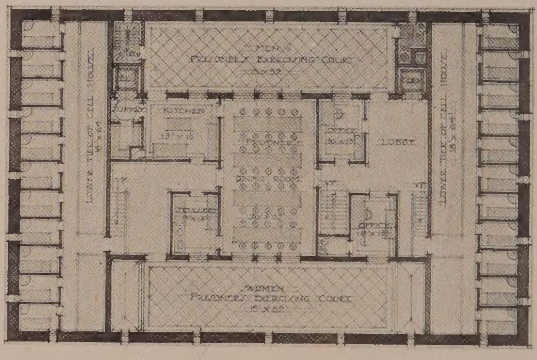
Eighth Floor Plan.



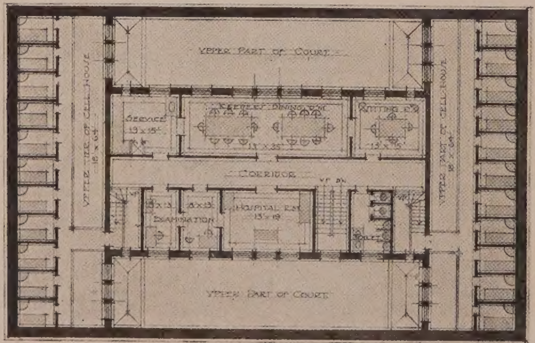
Ninth Floor Plan.



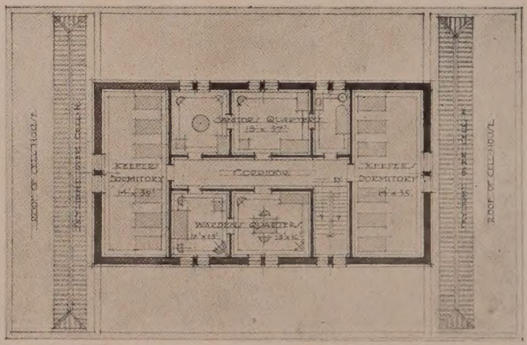
Tenth Floor Plan.


MEN PRISONERS EXERCISING COURT
KITCHEN
DINING ROOM
LOBBY
LOWER TIER OF CELL HOUSE
WOMEN PRISONERS EXERCISING COURT

Eleventh Floor Plan.

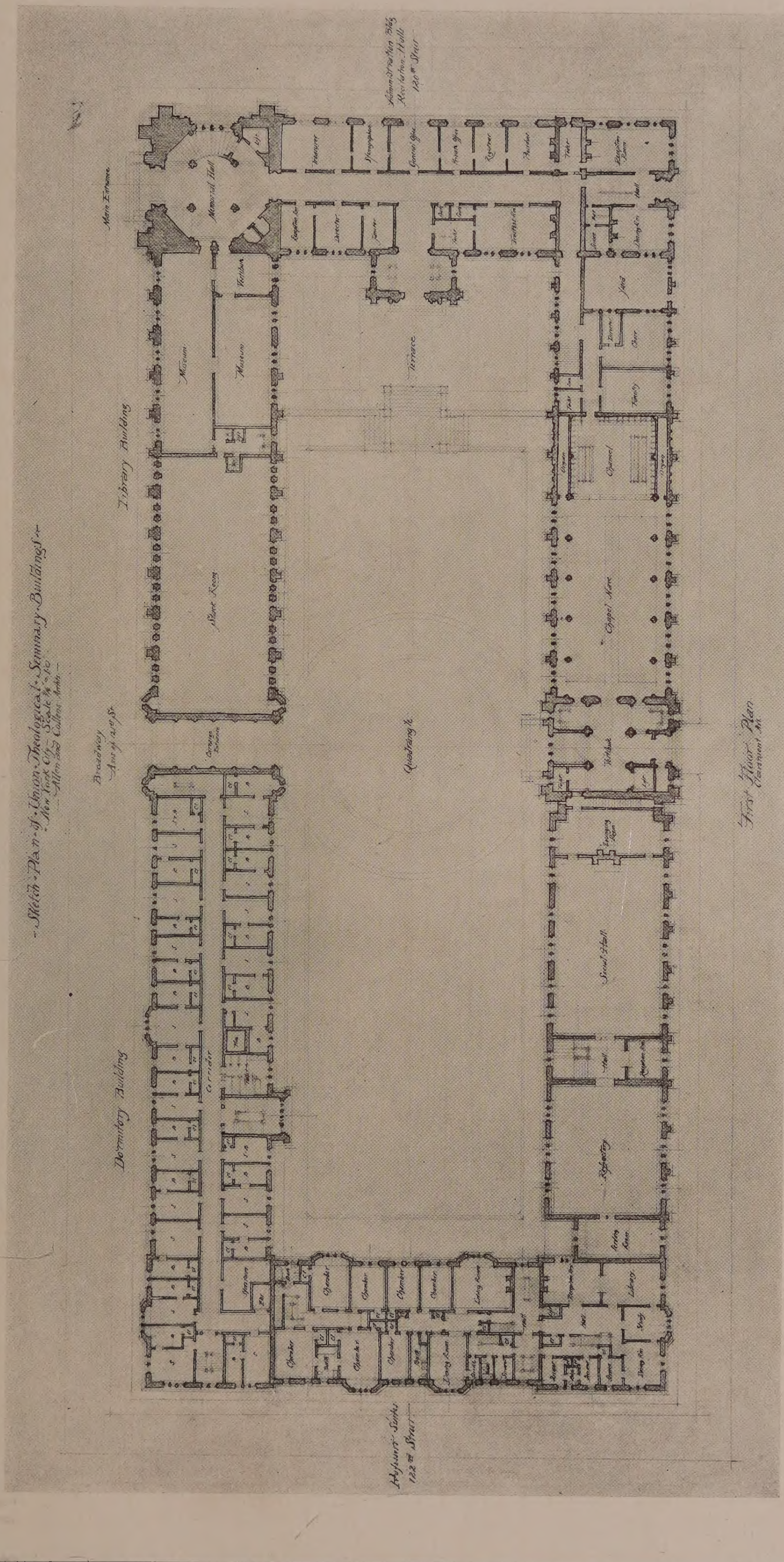


Twelfth Floor Plan.



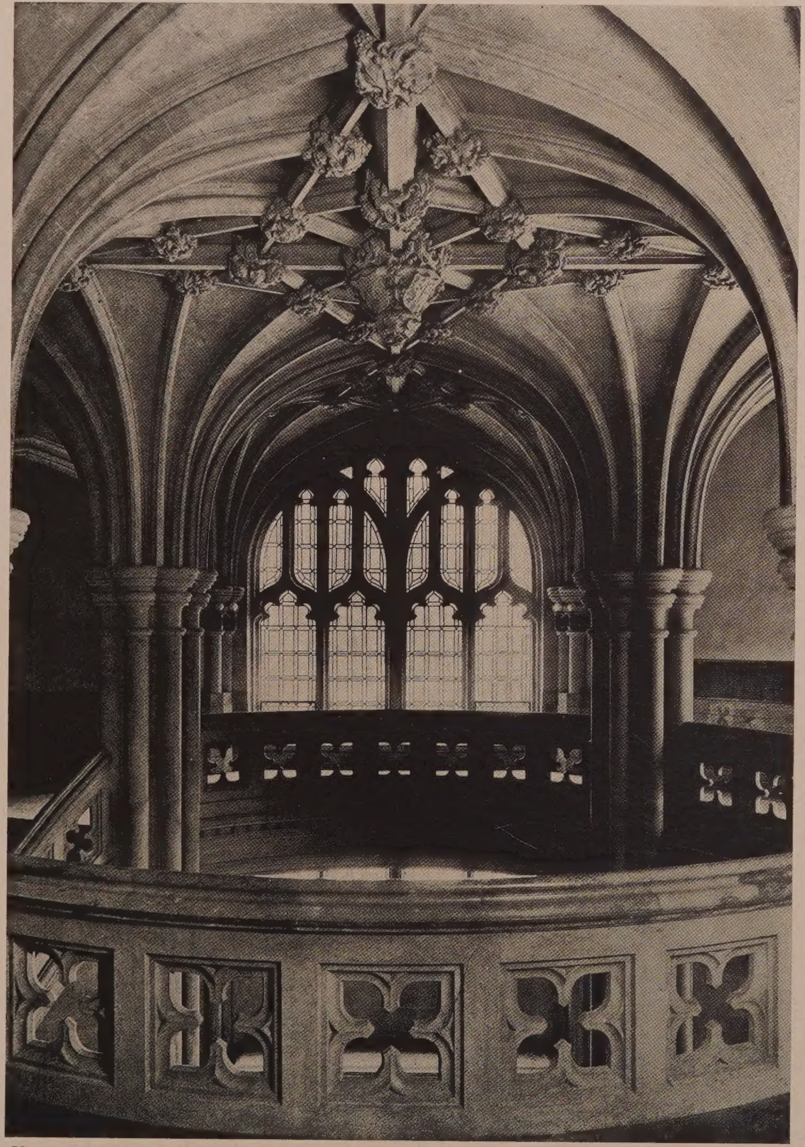
Thirteenth Floor Plan

ACCEPTED COMPETITIVE DESIGN, OAKLAND (CAL.) CITY HALL. Palmer & Hornbostel, Architects.

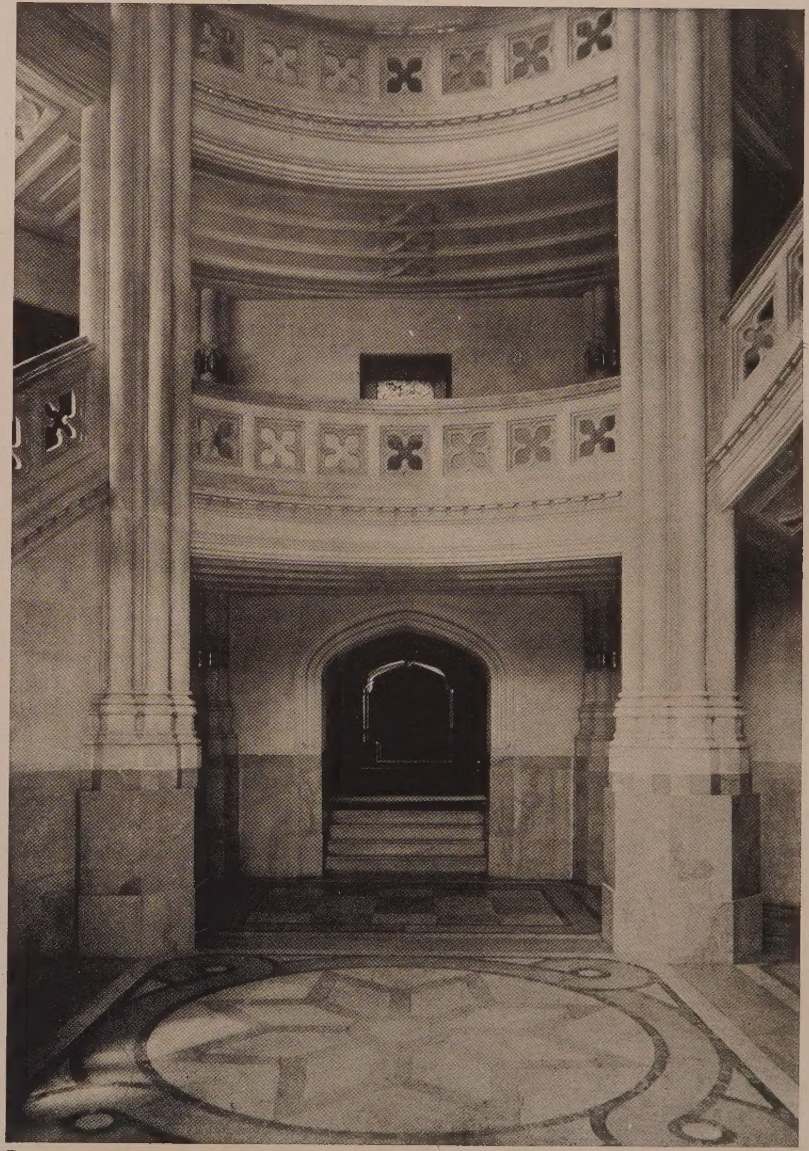


PLAN, UNION THEOLOGICAL SEMINARY BUILDINGS, NEW YORK.

Allen & Collens, Architects.



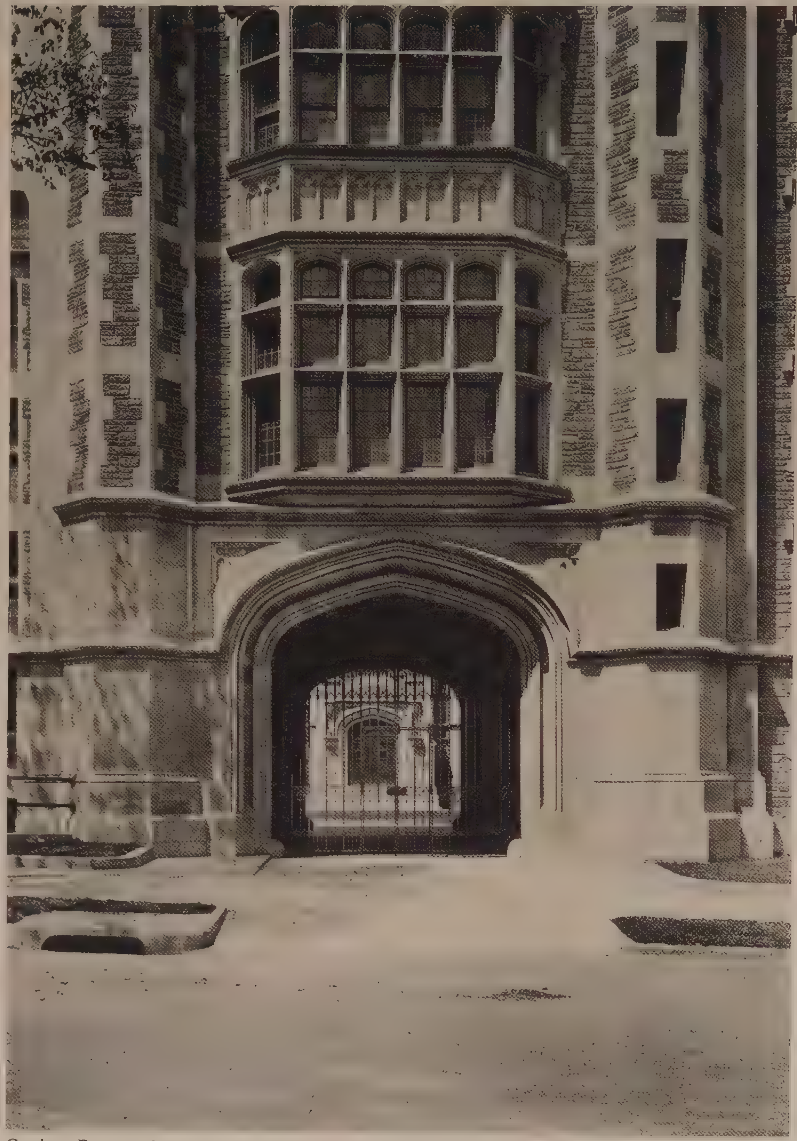
Upper Gallery.



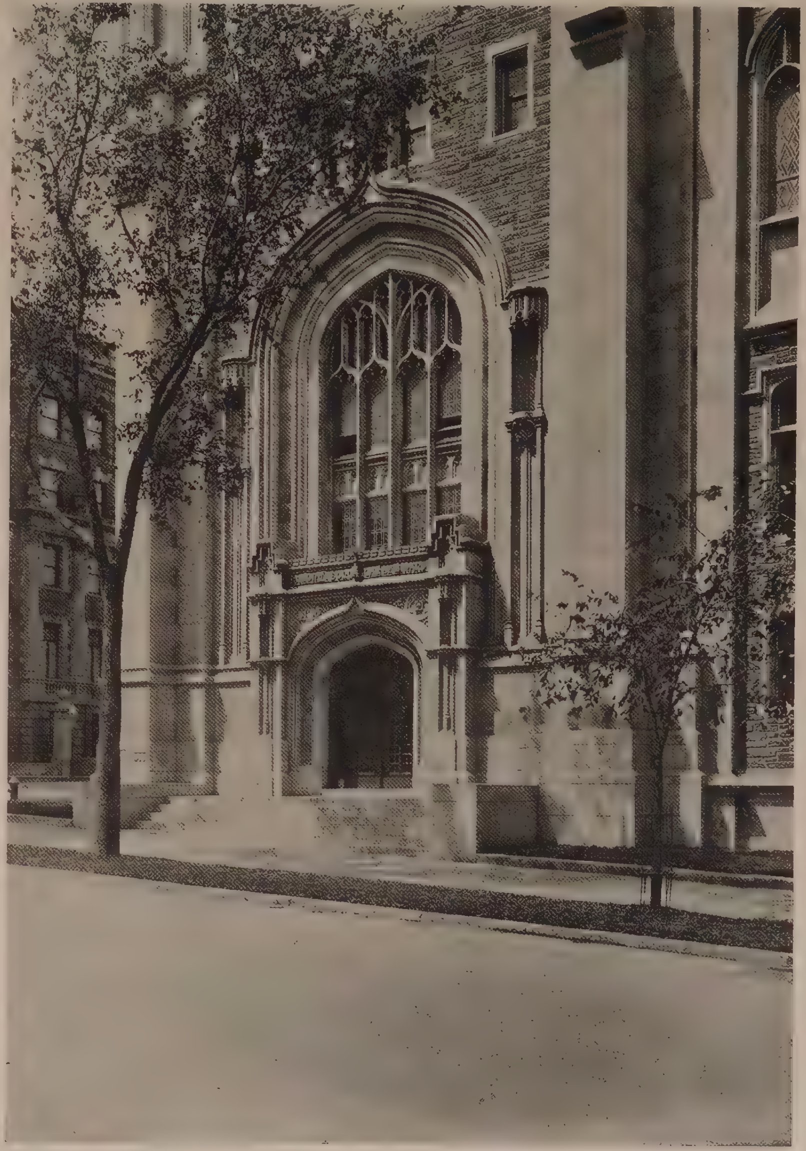
Foyer.

MEMORIAL HALL, UNION THEOLOGICAL SEMINARY, NEW YORK.

Allen & Collens, Architects.



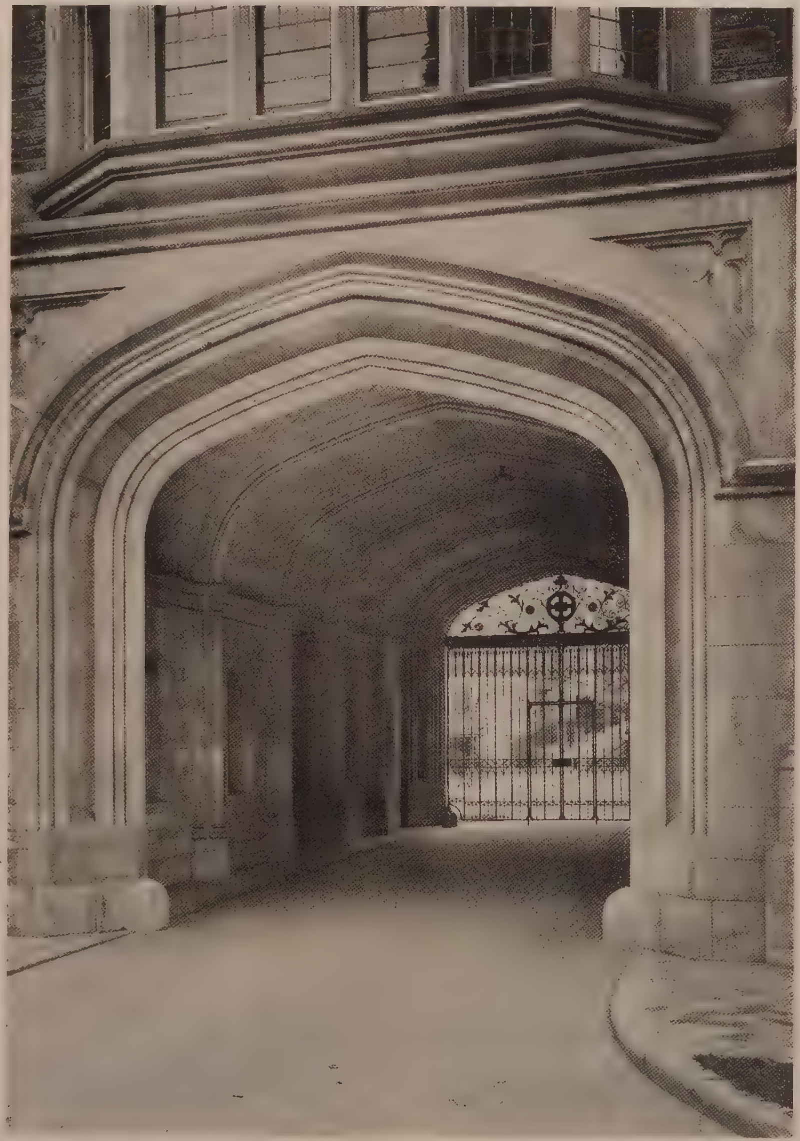
Carriage Entrance from Broadway.



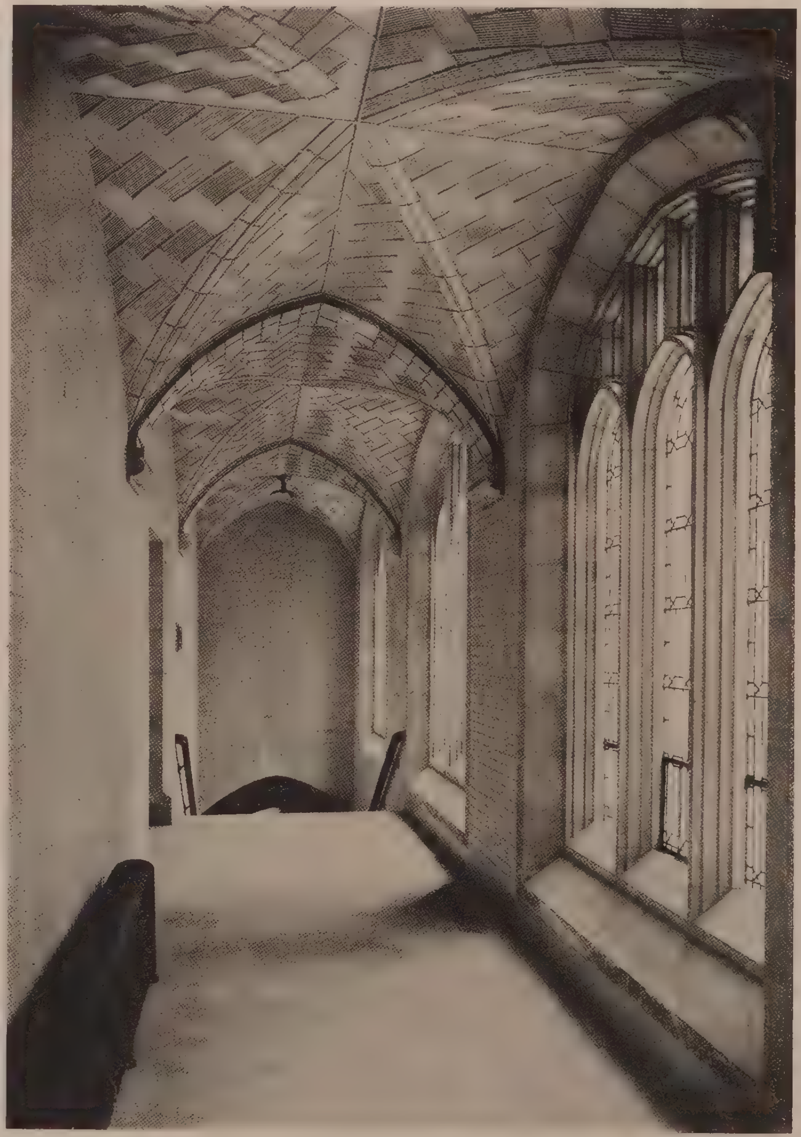
Entrance to Memorial Hall.

UNION THEOLOGICAL SEMINARY, NEW YORK.

Allen & Collens, Architects.



Carriage Entrance from Quadrangle.

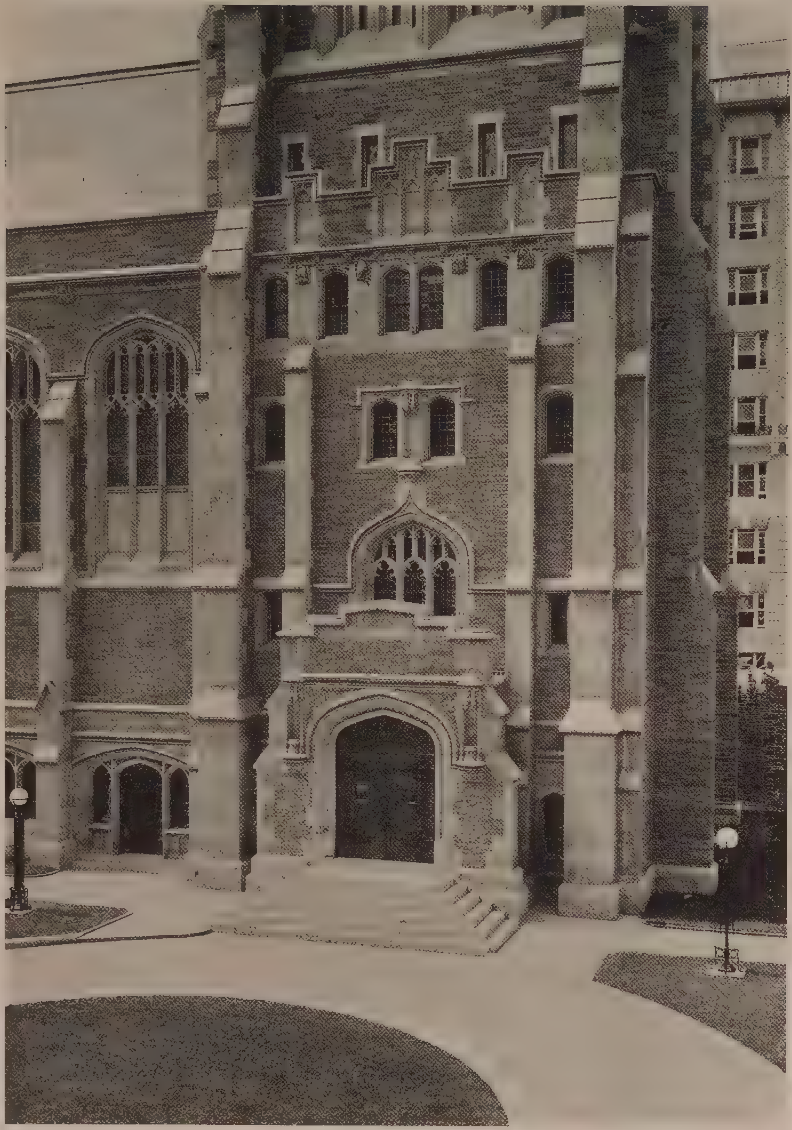


Corridor.

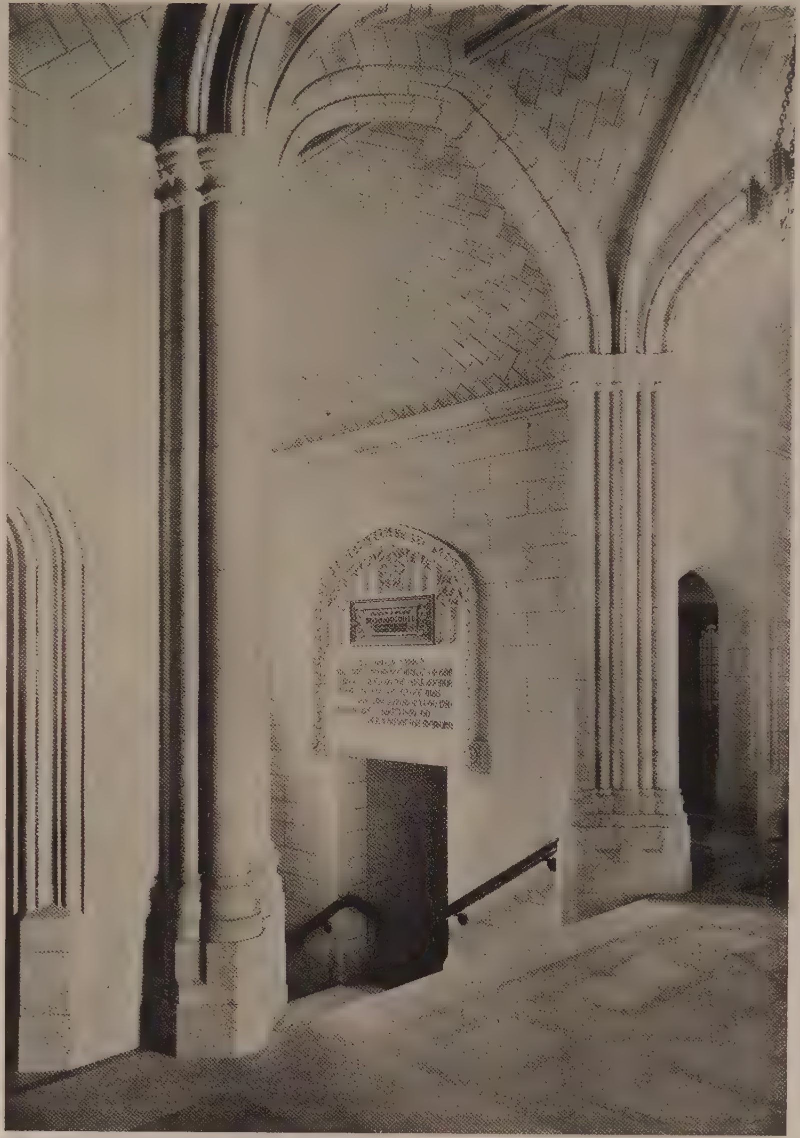
UNION THEOLOGICAL SEMINARY, NEW YORK.

Guastavino System

Allen & Collens, Architects.



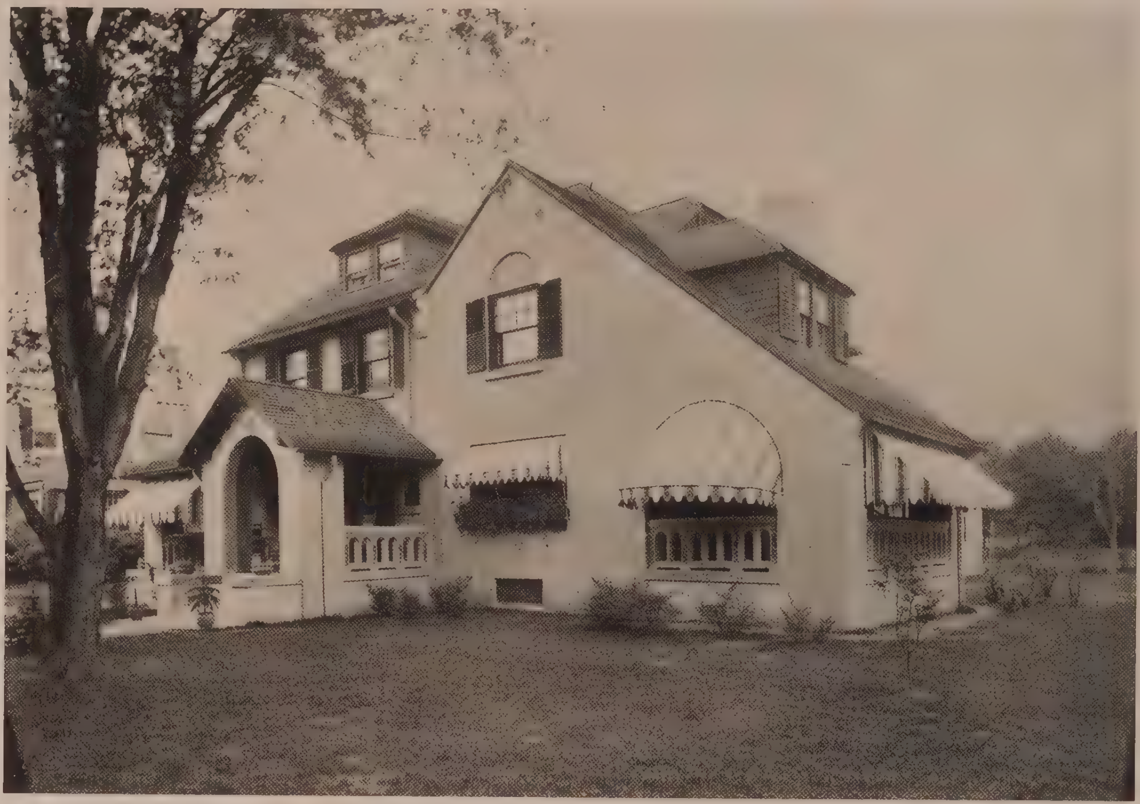
Entrance to Chapel.

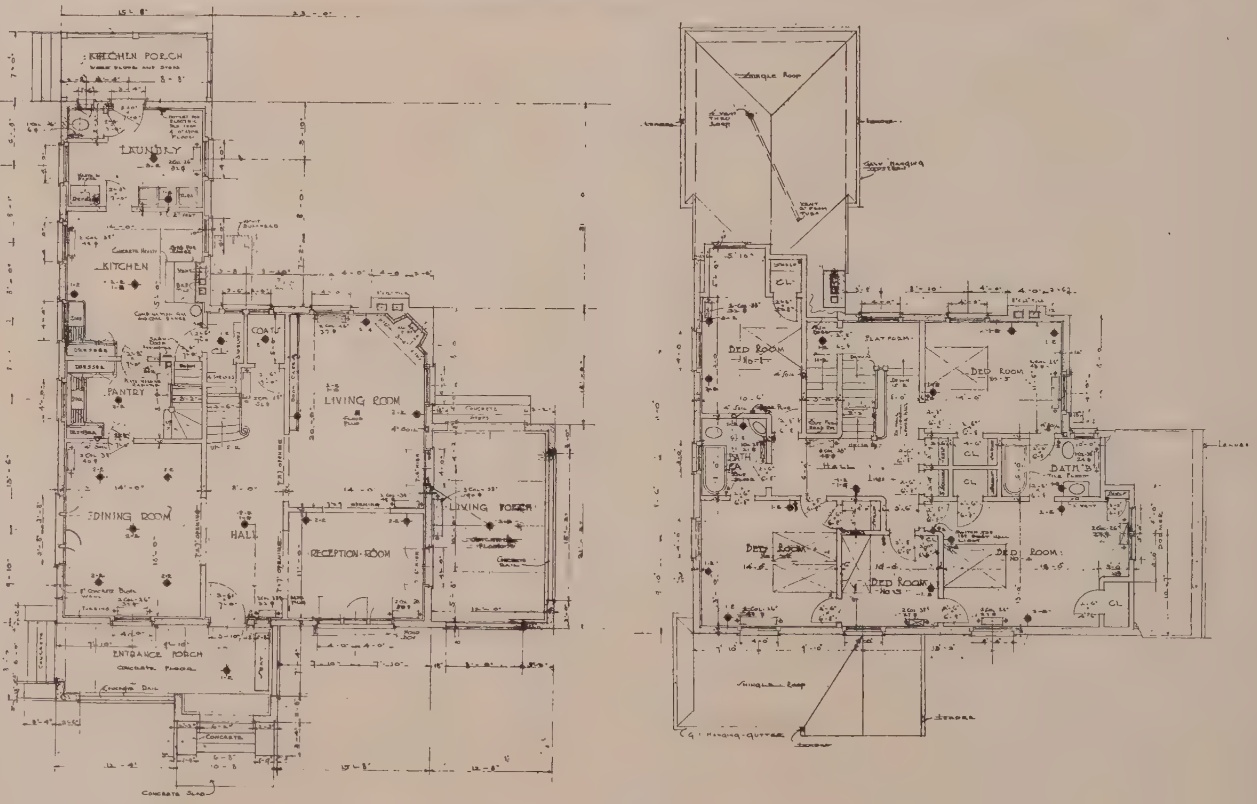


Vestibule in Chapel.

UNION THEOLOGICAL SEMINARY, NEW YORK.

Allen & Collens, Architects.





A CONCRETE TILE HOUSE AND PLANS, WOODMERE, L. I. Alfred Hopkins, Architect.

(Continued from page 133)

enunciated their creed that the architect must have a double qualification, and architecture a twin purpose. It followed, then, that the designer who failed on the executive side was an incomplete artist, just as the executant was an incomplete artist if he were weak in design. They might, or they might not, in the course of their reading, have chanced on "The History of the Two Butchers and the Naked Truth." Once upon a time there were, continued Mr. Simpson, two butchers. The first butcher, who was a common man, chose Smith, who was a licentiate, to build his shop, and artists who passed by exclaimed, "What rotten detail!" But the sirloins and the saddles looked tempting, and the common butcher sold tons of meat, and observed, "Smith is a good architect." As the Council turned down Smith for the Fellowship, he called himself Registered Architect, or for short, R. A. The second butcher, who was a man of taste, had his shop designed by Kensington Percy, who made him a study in black and white of 1750, with swags; and the butcher said, for he had read it in books, "Art should color our daily life," and he despised his neighbors, for the drawing was in the Academy. When the bailiffs took possession, he reproached the architect because he had persuaded him to be Georgian (with no disrespect to the president of the institute), though his commerce was with contemporaries. "You are quite wrong, I assure you," said Percy. "Meat should always be seen behind small sash-panes; they give it such character!" "Though I respect art." replied the second butcher, "I have no use at all for a fool," and he beat in the architect's head with his cleaver. And the moral, which was the only place where anything was said about the naked truth, was that St. Paul's was a good cathedral, but a bad master. The plain truth was, then, continued Mr. Simpson, that their first duty as architects was not to work out their own artistic salvation and to erect perennial monuments to themselves, but to give their clients what they wanted, so that they might pay them cheerfully, and enable them to keep a home and defy the budget. But it was equally true that architects had another duty. They might not rest content only to solve the problems given them in the easiest way, and though they might not ignore or even vary the conditions laid down, they ought to clothe their solution with beauty or forfeit their claim to be artists. It is, he added, to this end that the Architectural Association exists.

STUCCO.

ALBERT MOYER, ASSO. AM. SOC. C. E.

THE history of stuccoes does not furnish sufficient information and data to be of practical value in the manufacture of the present day Portland Cement stuccoes. There are records standing 350 years B. C. of stuccoes made from vastly different material than are of economical use at the present time, and we find that such stuccoes were almost invariably used in the warm climates where the action of frost would not tend to disintegrate the rather poor material which was then available.

There is every reason to believe that originally these stuccoes were intended to cover up and protect inferior building stone and sunburned straw brick. The archaeology of stucco would tend to show that from an artistic standpoint this method of decoration was a development of the wattled buildings, which were plastered with clay and different muds hardened by being baked in the heat of the sun. Therefore, in this instance, the use of clay plaster over wattled houses was to protect an inferior building material.

To-day stucco is used for a similar purpose, that of protection and pleasing surfaces. It would, therefore, seem advisable to recommend a material which would best serve the purpose of protection and artistic merit. Stucco or plaster should never be used as an imitation of other building material. *To cover brick with plaster and this plaster with fresco is perfectly legitimate, the plaster is gesso grounds on panel or canvas, but to cover brick with cement and to divide this cement into joints that it may look like stone, is to tell a falsehood, and is just as contemptible a procedure as the other is noble.*

To carry out these ideas we desire to recommend only Portland Cement stucco for exteriors, as this is the only hydraulic material which will stand the action of the elements.

From the artistic side we would also recommend such surface finish for stucco as will cause both natural color and pleasing texture. It would be well, therefore, to expose to view the aggregates used and avoid as far as possible exposing the bonding material, Portland Cement.

There is no artistic reason for allowing only the bonding material to be displayed to the eye. On very large jobs the surface can be cleaned off by means of a sand blast, and on smaller jobs the surface may be cleaned exposing each grain of sand by means of muriatic acid in dilute solution, 1 part commercial muriatic acid, 4 to 5 parts clear water.

Where white aggregates are used, the surface may be cleaned off with a solution of sulphuric acid, 1 part acid, 4 to 5 parts clear water. The sulphuric acid leaves a white deposit and therefore should not be used excepting where the aggregates are white.

Another method is to scrub the surface while yet green, say within 24 hours, with a house scrubbing brush and clear water. This is more difficult than the others for the reason that if the stucco is allowed to remain too long before scrubbing, it will be too hard to remove the coat of neat cement from the outside of each particle of sand or other aggregates; and if scrubbed when it is too soft, the surface may be damaged and difficult to repair.

If the character of the available aggregates will not present a pleasing surface when exposed, the following surface treatment may be used:

While the last coat is still thoroughly damp, apply a Portland Cement paint composed of 1 part Portland Cement, 12 per cent. of the volume of the cement of well hydrated lime, pulverized form, and 1 part of the volume of the cement of fine white sand. Mix with water to the consistency of cream or the ordinary cold water paint. Stir constantly and apply by using a whisk broom throwing the paint on with some force.

Keep this finish surface damp for at least six days or longer if economy will permit. Do not allow it to dry out in any one place during the week. If necessary protect by hanging tarpaulins and using a fine spray of water playing on several times during the day by means of a hose. This will give a pleasing light gray color of excellent texture.

Stucco may be applied to various building materials There is hardly any reason at the present time for stuccoing stone buildings, the procedure at best is difficult and hardly to be recommended. Our building stone is usually an excellent material and, therefore, does not require either protection or covering to produce pleasant effects.

New brick may be covered with stucco very successfully. The joints should be first raked out half an inch. The brick must be saturated with water. It is always best to start stuccoing at the top of the wall and work down between the pilasters or corners finishing a whole strip or whole side wall from top to bottom in one day. Thus no streaks or cracks are formed where one day's work ends and another begins. By this method the wall can be kept wet ahead of the work by means of a hose.

The second coat should be put on as soon as the first coat has stiffened sufficiently to hold in place and stand the pressure of the trowel. This second coat should be well scratched and the finished coat applied while the second coat is damp. The finish coat should be kept wet, protected from the rays of the sun and as far as possible from drying out. This can be done by hanging wet clothes over same. This rule of keeping each coat moist until the other coat is applied and protecting after applying the finish coat, must be observed in all forms of Portland Cement stucco.

If the stucco is to be applied to metal lath or wire cloth, the metal should be plastered on two sides so that it is entirely encased in mortar in order to avoid rusting. If this is impracticable then the metal lath or wire cloth should be dipped in a paint made of equal parts of neat Portland Cement and water. Immediately after dipping, the metal lath or wire cloth should be tacked onto a frame in the position it is intended to occupy. As soon as the neat Portland Cement has hardened on the metal, apply the first coat of stucco. Hair should be added to the mortar to be applied on wire mesh or expanded metal. One bag of cement, one pound of hair.

If plaster boards are used they should be nailed on the frame work of the building, leaving at least a quarter of an inch joint between each plaster board. This joint to be filled in with lime putty, otherwise each plaster board will cause square cracks on the outside of the stucco the size of each board.

A convenient method of waterproofing plaster boards is easily available. The boards may be painted with two coats of any of the reputable bitumen waterproof paints to which plaster adheres. Then about 24 hours after the bitumen paint has been applied, and within 6 days, apply the first coat of stucco.

For stucco on terra cotta blocks, great care should be exercised in keeping the blocks thoroughly saturated with water, for if the blocks are not saturated they will pull the water out of the mortar and it will crack and disintegrate. Portland Cement requires water until it has thoroughly hardened, which ultimate hardening takes from 14 days to a month. It is not always necessary to play the hose on the wall for a month, although it would be advisable. The dews at night, the dampness in the atmosphere and the rain will furnish the necessary moisture provided the material on which the mortar has been plastered has not too great an affinity for water.

In order to prevent the porous hollow terra cotta tile from sucking the moisture from the stucco and also to furnish waterproofing and an additional bond other than that which would be given by the key, and it is good practice to paint the surface of the dry terra cotta blocks after having been erected in the wall with two coats of bituminous paint, equal to such paints as Dehydratine, Minwax, R. I. W. or X-Hydro-Plastic. It is important that the first coat of stucco is placed over this paint after 24 hours and within 6 days.

Proportions for a good stucco should be 1 part Portland Cement, 2½ parts coarse clean sand. (If coarse, clean sand is not available use only 2 parts of sand). Add 10 to 15 per cent. of well hydrated lime, dry pulverized, of the volume of cement.

If it is the desire of the owner or architect to use the exposed aggregate method, interesting natural colors can be obtained by using the following materials instead of sand, the same proportions. Green, red, buff, black or white marble screenings, all passing a No. 8 screen and all collected on a No. 40 screen. These different colored marble and different colored sand where obtainable, can be used singly or in a combination. When exposed by scrubbing or the acid treatment very interesting results are obtained.

In mixing stucco great care should be exercised to obtain the thorough incorporation of cement, sand and other aggregates. The sand and cement should be mixed together dry until an even color results. This can be done by shoveling and raking while shoveling. Water should then be added, being careful not to add too much water at a time and not to get the resulting mortar too wet so that more sand or cement has to be added. Be very careful to bring the resulting mortar up to the proper consistency for plastering.

It is advisable to add to the mortar from 10 to 15 per cent. of the volume of the cement of well hydrated lime. This should be mixed dry with the cement and sand before the water is added. The addition of hydrated lime tends to fatten the mortar, making it more adhesive and impervious.

Another specification which we believe will prove of considerable value is by the addition of mineral oil to wet mortar. After water is added and thoroughly mixed with the mortar, add 15 per cent. of mineral oil and remix. If a light effect is to be produced, use white oil, such as Oil Petrole, manufactured by the Chesebrough Mfg. Co.

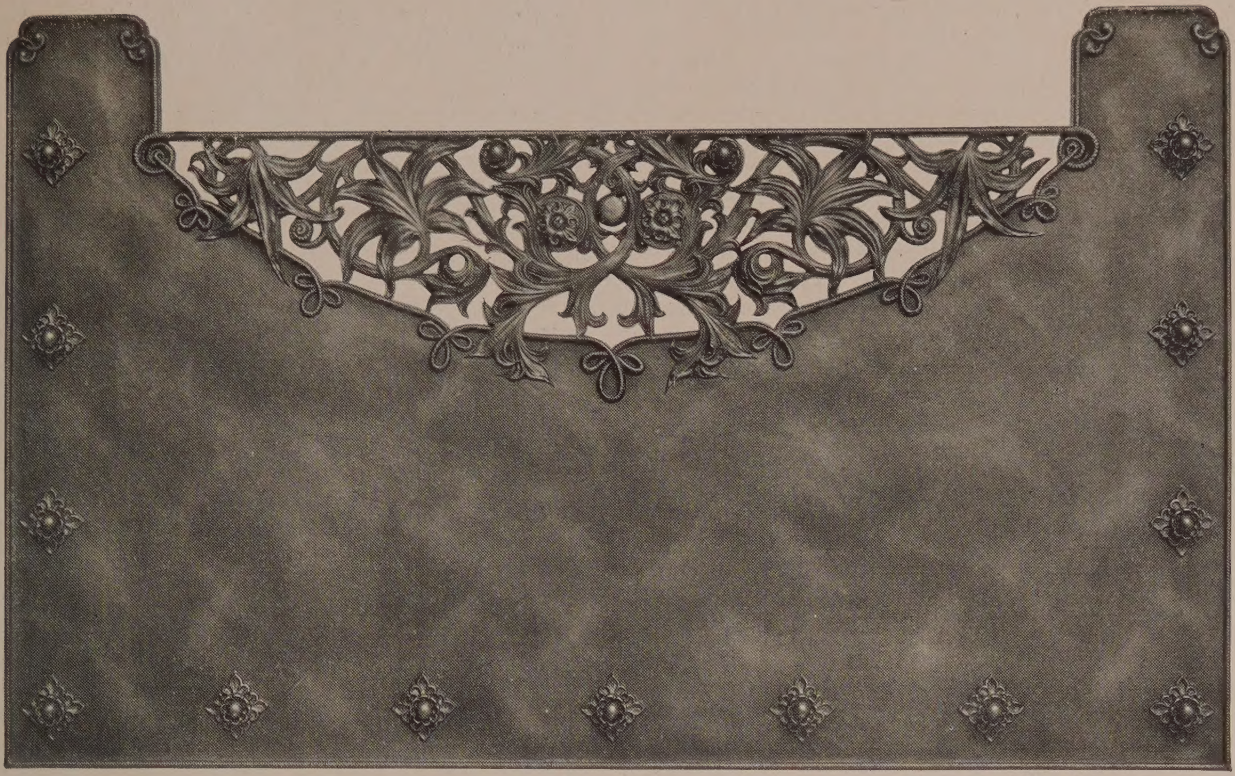
When the oil is to be mixed with the mortar it is always advisable to use hydrated lime as we thus have a larger amount of emulsifying material.

The color obtained by the scrubbing or acid method is limited only to the available sand or marble screenings, the color will be the color of the aggregates. An excellent green can be obtained by adding 8 per cent. of the weight of the cement of Cromium Oxide. This should be mixed dry with the sand, cement and hydrated lime.

Always keep in mind that the surface to which the mortar is to be applied must be thoroughly saturated with water, each coat of stucco must be kept moist and the final coat must remain moist for at least one week and longer if economy will permit.

Stucco should not be troweled to a smooth surface. The artist painter would never think of smoothing the paint on his canvas by means of a straight edge. Texture and color are necessary if artistic results are to follow. By using the suggestions above outlined, the architect is privileged to select the aggregates from which the stucco is made and has, in fact, as great play in the planning of the color, tone and texture as has the artist in mixing the paints on his palette.

THE firm of Temple, Burrows & McLane, 62-64 McManus Building, Davenport, Iowa, has been dissolved, Mr. C. D. McLane having withdrawn. The practice will be continued by Seth J. Temple and Parke T. Burrows under the firm name of Temple & Burrows at the same location. Catalogues wanted.



"REGARDING THE YALE HARDWARE FOR YOUR HOME."

A PRODUCTION of more than ordinary interest to architects and builders has just been issued, with the above title, by the Yale & Towne Mfg. Co., of New York and Stamford, Conn.

It is a book of 56 pages, profusely illustrated and urging the use of better (preferably Yale) locks and hardware.

It is an exquisite production, typographically, with a cover of special design printed in brown, black and gold.

It contains some strong, convincing talk, as, for example, the following from the Foreword:

"The practice is all too common, in providing hardware for the new home, to defer its selection until a late date, and then to leave the matter, both as to the amount to be expended and as to the selection of the goods themselves, largely in other hands than those of the owner.

"The object of this booklet is to impress the builder of a home with the importance of this subject and the necessity of making a personal selection of the hardware. The locks are the defense of the home, and the proper selection of the ornamental trim is an important factor in the decorative treatment.

"Yale hardware is made in all grades, thus providing equally for conditions requiring economy or permitting the most lavish expenditure. A careful examination of this booklet will well repay the builder of a home who is desirous of securing the fullest value for the money expended for the important item of hardware."

Then follows this forceful article under the heading of "Artist and Artisan:"

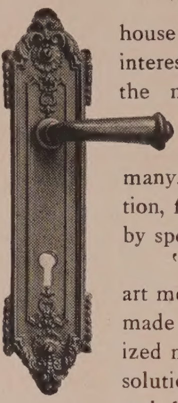
"In a most interesting address, delivered many years ago, upon the subject of the relation between the artist and the artisan, the late Cardinal Wiseman drew a graphic picture of the difference between the industrial art of former times and the dilettanteism of to-day. As an apt illustration, he described the entrance of an old Roman householder into one of the modern museums of antiquities and curios, and depicted him ordering the various articles to be put back to their proper uses. Vases, urns, and other vessels of most artistic forms and ornament, he promptly sent to the kitchen, for which they were intended.

"The lesson which the wise Cardinal sought to teach has not been altogether lost in these latter days of household art, and in the new Renaissance of true artistic taste, the union of artist and artisan and the combination of the beautiful with the useful are once more seen.

"In a new country like our own, the growth of taste in household art and the appreciation of the right use of art work come only with increase of leisure and the relaxation from daily business; but, as the influence of culture, art and travel grows daily more powerful, so the great tide of public sentiment follows the lead which only a brief time before seemed far in advance.

"Instead of looking only to art galleries and public collections for examples of art work, and being content with an occasional glimpse of some rare bronze or exquisite forging through the panels of a cabinet, the American owner demands not only possession, but also the daily use of the articles which a few years ago would have been cherished in some museum of fine arts.

"When the householder of to-day seeks a new home, he calls to him the architect to prepare plans and elevation, and to put into practical form for construction the ideas which he has in mind, and also to guide by counsel and experience the plans which he hopes to see realized in the completed building.



"In all this work the interest increases as the house approaches completion, and not the least interesting portion of the work is the selection of the metal trimmings and ornament. In this branch of the decoration of the house the new order of treatment is a revelation to many, and often the client, from lack of information, fails to profit by what has already been done by specialists in art metal work.

"It is here that the systematic production of art metal work for household use and decoration, made under all the favorable conditions of organized manufacture, enters the field to give practical solution to the problem of the union of the artist and the artisan, and it is by such means that the modern house beautiful is enabled to bear at every turn the products of artistic taste in bronze, or brass, or beaten iron.

"The organization by which the production of these objects of art and usefulness has been so notably advanced is The Yale & Towne Manufacturing Company, and by the earnest and intelligent efforts of this Company the possibilities of art industry in metal work has been revealed."

HALL OF THE DIVINITY SCHOOL, OXFORD.

The Schools of Ornament are treated in a series of illustrated articles extending from page 10 to 33; these having been prepared by the well-known architect, Mr. W. W. Kent, of this city.

The book closes with some excellent suggestions as to the amount to be appropriated for locks and hardware on houses of different cost; and on pages 46 to 53 will be found what is described as "A Brief Talk on Locks;" their construction, etc., being most interestingly set forth.

Altogether the book may be considered unique in its field, and, when sent at the right moment to those who are preparing to build, it cannot fail to be most helpful.

THE INTRUSION OF "ART NOUVEAU" INTO PARIS.

BY virtue of the continuity of style which a well-directed scheme of architectural education has established in France, "Art Nouveau" fortunately has never made much headway there; the *ateliers,* otherwise Bohemian enough, never permitting such a perversion. Hence it is that, while in other Continental capitals there are numerous examples of a styleless riot of architectural fancy, Paris remains consistently satisfactory without any such undesirable novelties. Yet even Paris has not escaped scathless. The reconstructed "Moulin Rouge" is a fragrant example, but far more insidious has been the admission of an over-exuberance into the detail of many new buildings. In nothing is this more noticeable than in the carved enrichment of doorways, balconies, and other features. French work has always been full of freedom in its detail, but within the last decade or so there has been at work an element which, let us hope, will soon exhaust its energy. We see ornament in redundance, overflowing itself; capitals woven on to the entablature with carved leaves and tendrils; corbels melting into the wall surface with a false sense of plasticity; stonework, in fact, losing its true character, through decoration which has no respect for classical design. In these cases the architectural scheme, in its main lines, may still show the controlling hand of the Beaux-Arts, but not infrequently the designer has allowed his better sense to be influenced by an ill-regulated desire for "freedom" in the detail. In any work there is no merit attaching to the mere repetition of Classic forms. Nash, at such an unpropitious time as the early nineteenth century, showed by his variations of ornament what added interest could be given to designs otherwise rigidly observant of the Orders, and, later, Cockerell offered further examples. Nevertheless, the pleasant conceit of these modifications demands the most careful supervision. Architecture, after all, is very much like language in that. There are certain fundamental principles which stand for all time; we may alter the parts which arise out of them, but we cannot alter, with any improvement, the bases of the whole. The clamor for "individuality" has been too insistent. It was led to unrest, and from that unrest has sprung something far less worthy than the thing decried. "Art Nouveau" has its merits, chiefly that of arousing discontent with mere repetition. But it has acted far more as a poison than an elixir, and the ultimate consequences of its use have been harmful. The particular phase of its application to modern French work, to which reference is made above, shows pointedly that even in subsidiary embellishment a new "motif" requires to be treated with very great circumspection. Architecture, being a part of everyday life, needs to possess in full measure that "sweet reasonableness" which gives the most lasting satisfaction.